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BOB HOPE 'THANKS FOR THE MEMORY'



"ON THE SCENE" at Hollywood's Golden Globe Awards

Here comes Martha Raye
EXCLUSIVE INTERVIEW

APRIL 1975/75 CENTS



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APRIL 1975

VOLUME 9 NO. 9

ON THE COVER

***Three stars for Bob Hope, Martha Raye and "The Golden Globe Awards" with Raquel Welch and Dick Chamberlain in cover photo. Studio Magazine presents personal interviews and exclusive "On the Scene" coverage in this issue.

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PLUS-The Supporting cast ... Ruth McDevitt by Jesse Hoagland: Film Buff publishes TV Guide, The great Albert-Victoria Museum, Coming Film Festivals and New Museum for Universal City.

PUBLISHER: Dorothy H. Denny

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DEADLINE: Editorial copy and advertising: 3rd of each month preceding cover date.

SUBSCRIPTION RATES: 1 year \$7.00, 2 years \$12.00. Foreign, add \$2.00. Single copy price: 75 cents on newsstands. Second class postage paid at Van Nuys, California 91408.

The publisher of this magazine is not responsible for opinions expressed by the writers in this magazine. Material submitted, if not used will be returned. Enclose self-addressed envelope.

HOLLYWOOD STUDIO MAGAZINE is published monthly by San Fernando Valley Pub. Co. at 15433 Ventura Blvd. (Suite 923, Valley Hilton Hotel), Sherman Oaks, California 91413.

Mailing address: P.O. Box M, Sherman Oaks, California 91413. Since 1953. All rights reserved.

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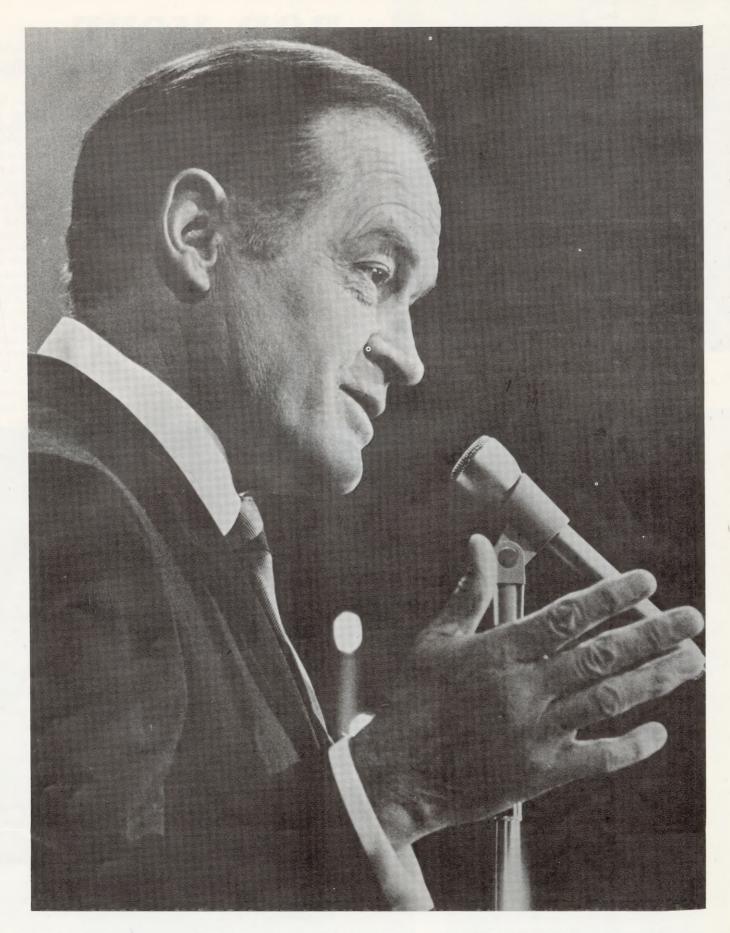
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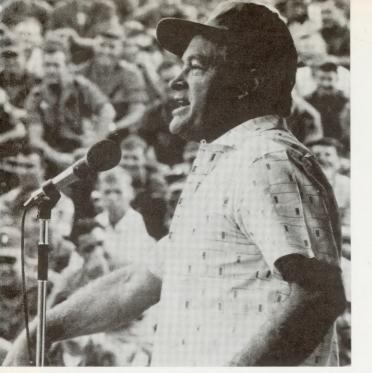
MOVIE IDOLS INCLUDE...

W. C. FIELDS AND MAE WEST WILL ROGERS CHARLIE CHAPLIN **CLARA BOW** MARX BROS. **CLARK GABLE** LAUREL & HARDY JEAN HARLOW

WALLACE BEERY AND MARIE DRESSLER



"THANKS FOR THE MEMORY"



Bob Hope entertaining troops during one of his overseas shows.

"Retire?" says Bob Hope, "never and to what? I'm already doing all the things I've always liked best? As for my health, I take good care of myself. I don't smoke or drink, and I play a lot of golf. Every night, whenever I can, I take a brisk hike, and before I got to bed, I have a rubdown. And I watch my diet, too."

When you talk face to face with Bob, you're struck by two emotionshe looks absolutely fabulous for his age and you know damned well that you don't. The only wrinkles he has on his face come from sun squinting, and some laugh lines. Invariably in his casual moments he wears a polo shirt and you notice that his arm muscles are full and firm. If you've ever seen him whack out a golf ball on a long drive down the fairway, you know why. One of his doctors recently confided that Bob has the physique of a man in his 40's.

Take a look at his schedule and you'll understand why he takes such good care of himself. He'd never make it if he didn't. Most of us read only about his TV specials, assuming that he has plenty of time for either voluntary or enforced leisure between these dates. He is constantly making personal appearances, sometimes as many as six or seven a week, usually with one charity function thrown in between. He has been offered as many as five engagements in a single day, so he can pick and choose and get the fee he requests. And if that is not enough, he has authored his seventh book "The Last Christmas Show"-a marvelous chronicle of his overseas trips for the

BOB HOPE by Paul Marsh

Bob Hope gets a huge charge out of watching his old movies on television. "It's like witnessing your hairline recede-gradually," he quips. "My old pictures also relax me-sometimes they even put me to sleep!" And after watching himself recently on The Big Broadcast of 1938, he cracked, "It's like watching a son I never had."

Bob Hope in Palm Springs ready for a game.



men and women in uniform. The book is now in its sixth printing with 40,000 copies sold. Hope's royalties go to the U.S.O.

Hope has also raised millions of dollars for various charities and collected the greatest amount of money ever raised in a single social evening-over two million dollars-for his pet charity, the Eisenhower Medical Center in Palm Desert, California.

Bob and his wife Dolores established a foundation almost 20 years ago to sift out requests for charity and Hope says this his estate will go into the Hope charities after his death.

As a visual testimony to his unceasing humanitarian efforts, there are over 1000 awards that fill the trophy room of his North Hollywood house. Naturally it pleases him to be kudoed. and he adds, "One of my greatest thrills was to receive the Gold Medal from Congress from President Kennedy. It has only been given three times in history. Recalls Bob, "I sat there with every senator out on that lawn and when I went up there to receive the medal, I thought, 'Jeez, here I am a guy who started out in Cleveland.' That really thrilled the hell out of me."

As for the proverbial Hope draw, it can best be tested on the college circuit, one of Bob's favorite activities. College students like to think of themselves up to the moment, espousing the latest causes, so what happens when a 70-some year old comedian comes on campus. Is he a has-been they ignore? On the contrary, he draws SRO houses. I personally saw him deliver a commencement address at Miami University in Oxford, Ohio, to an indoor crowd of 14,000-the largest ever there. At the University of Indiana in Bloomington, 19,000 packed the field house, some so high up in the huge enclosed oval that Bob cracked to them about weather conditions and nosebleeds.

His TV specials are always rated in the top ten, and his opening monologs are now regarded as classics of the comedian's art. He is planning to put many of them into a book, along with the comedy sketches he enjoyed most, as a sort of compendium for upcoming comics. "There are less and less places where new comics can try out their material, so maybe they'll learn something from the book," he says hope-

North Hollywood is still Bob's favorite stamping ground, although for a while it looked as though he might make a permanent move to Palm Springs. When the huge house he was building there was severely damaged by a flash fire, his ardor for the desert resort seems to have cooled and nothing more has been done to the house.

Yet he gets down there frequently for golf with friends, and likes to kid the city on his shows. One of them: "It's an affluent community. They have the only hospitals that store blood in a Swiss bank."

It's Hollywood and the motion picture industry which are usually the favorite brunt of his jokes. He says. "Hollywood is just like any other town . . . New York, Chicago, Boston, Peyton Place. And Hollywood people are very neighborly. When Raquel Welch had a chest cold, 300 doctors showed up to examine her." Pause, then, "Farmers Market is like no other market in the world. It's the only place where the fruit pinches you."

About the movies, he jabs, "What happened to the great male sex symbols? Men who didn't have to bare their chests just to prove their virility? There are so few of us left! I don't do any nude movies-I prefer to get my laughs the regular way." And, "All these X-rated movies make me wonder. Five years from now, what are they going to put in the cement in front of Grauman's Chinese Theatre?"

On the subject of women's lib, he observes, "I don't think the world's ever going to change completely as far as a woman's position goes. I've never found a professional woman who wasn't clever enough to get what she wanted-women never have had any trouble getting what they wanted from me! But I think it's nice of them to want to be equal with men-it's so great of them to give up everything they've gained for that."

As though the time is running short, Hope has been traveling more than ever, and lately his tours have included his wife Dolores, an attractive ash blonde who is noted for her charities and her devout Catholicism. He likes to crack, "We burn so many candles around our place I can't get fire insurance. We have three taps in our sink-hot, cold and holy."

Dolores, like her husband, is an expert golfer and frequently accompanies him on the round of golf he likes to play when he's home. He estimates that he has played golf on 1500 courses in spots ranging from Brazil to Bangkok, and he remembers with chagrin the one time Dolores beat him at golf in front of a large gallery. She often appears with him on his shows as a singer although she has not done it professionally for almost three decades.

All this traveling has played havoc with his home life, but now that the children are grown up and gone, Bob feels freer than ever to hit the road. If he hasn't hit your town yet with one of his laugh-packed shows, don't despair. He'll get there yet! \triangle

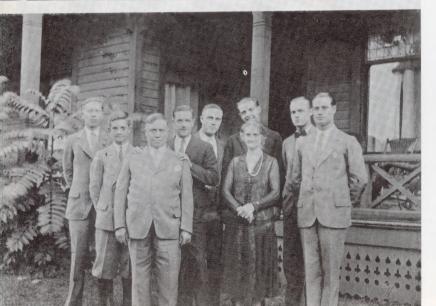
A "HOPE" BIT

Bob Hope has starred in more than 50 motion pictures since his debut in The Big Broadcast of 1938. With his initial screen bow his career as a movie star was off and running, but Hope still relishes the knowledge that he was actually the second choice for the film. It seems that Paramount studio executives had wanted Jack Benny for the part, but he was unavailable, so they settled for Hope because they considered him "Benny-ish." Bob Hope "Benny-ish?" Hope's friendship with Benny, incidentally, dates to the early 30's when Bob helped Jack celebrate a new radio contract, and they remained good friends over the years. One of the most cherished items in Hope's trophy case is a gold money clip-from Benny. It holds a yellowed dollar bill.









THE BOB HOPE FAMILY today. (L to R) Kelly, Linda, Bob, Nora, Dolores and Tony in 1969 at Nora's graduation from college.

The Hope Brothers—Ivor, Jim, Fred, Jack, Bob and George. (Ivor, Jack and George are now deceased). Jim handles Bob's real estate; Fred has a meat packing business in Cleveland and Columbus. Their brother Sid not shown.

Mr. and Mrs. William Henry Hope and their seven sons. Mrs. Hope was the former Avis Townes.

Who else but Bob Hope at an early age.



Bob Hope TV specials

WHEN VAUDEVILLE WAS THE VOGUE: Back in the twenties and thirties, talent trying to break into show business started on the vaudeville circuit. Here Petula Clark, Milton Berle, Sammy Davis, Jr. and Juliet Prowse join Bob Hope in a typical vaudeville sketch called "School Daze," when "Kraft Presents The Bob Hope Special," on NBC-TV.

HEAVEN CAN WAIT . . . Bob Hope, in a dream sequence with Arlene Dahl, Rhonda Fleming and Marilyn Maxwell, on "Chrysler Presents A Bob Hope Comedy Special."

THE GODPAPA . . . Bob Hope (in makeup a la Marlon Brando) spoofs the hit movie, "The Godfather," with Vic Damone (over Hope's right shoulder) playing his son.













"THANKS FOR THE MEMORY"

The song, "Thanks For the Memory," has become Bob Hope's trademark. But it's more than a song, it's the story of his life. Bob has filled seven books with memories . . . and he has a room in his home filled with trophies and citations representing awards from people saying thanks to him for the memories he has given the world.

He has received tributes from monarchs, governments, organizations and fellow citizens. They range from a St. Christopher Medal from a G.I. in Vietnam to the Congressional Gold Medal voted unanimously by Congress in 1963.

The master needler spares no one-least of all himself. "They gave me the USO award the year I didn't leave the country. They gave me an Oscar for being a humanitarian. And the B'nai B'rith gave me an award for being a Christian. I can hardly wait to break a leg—it might mean the Nobel prize!"

There are more than 1000 awards that cite Bob Hope for his humanitarian and professional activities,



Fanny Brice as "Baby Snooks" and Bob Hope in the Ziegfield Follies of 1935.

Early radio show. Frances Langford, Bob Hope and Jerry Colonna.





"TV SPECIAL" when Bob appeared with many of his leading ladies (L to R) Vera Miles, Signe Hasso, Lucille Ball, Joan Fontaine, Dorothy Lamour, Hedy Lamarr, Virginia Mayo, Bob Hope and Joan Collins.

Bob Hope's leading ladies

"Here Come the Girls" is not only the name of one of Bob Hope's boxoffice hits, but could also describe the list of gorgeous gals who have adorned his more-than 50 motion pictures.

Few movie stars can boast about screen romances with such a variety of leading ladies as Marilyn Maxwell, Anita Ekberg, Rhonda Fleming, Arlene Dahl, Jane Russell, Betty Grable, Lana Turner, Hedy Lamarr and Phyllis Diller. Why Phyllis Diller? Bob says, "She's beautiful!"

The appeal of Hope's movies through the years has never slackened—to the joy of TV movieviewers—for not a week passes without the debonair clown appearing on at least one channel, from the morning show to the late-late show. A nostalgic charm may touch some of his earlier pictures but the universal character of his humor continues to entertain.

Bob is constantly kidding about his failure to win an Academy Award for his performances (he owns two Oscars—one for "his contribution to the laughter of the world" and the Jean Hersholt Humanitarian Award), he has the consolation that at least three songs from his movies made it big. "Thanks for the Memory" and "Buttons and Bows" from "Paleface" with Jane Russell won the Academy Award and "Two Sleepy People" from the movie, "Thanks for the Memory" has become a standard favorite.

Dorothy Lamour romped with Bob and Bing Crosby through seven "Road" pictures and Lucille Ball costarred with him in four sophisticated comedies.

Down through the years, Bob Hope's movies and the delightful damsels who have starred with him are:

Big Broadcast of 1938—Shirley Ross

College Swing, 1938—Betty Grable Give Me a Sailor, 1938—Betty Grable

rable Thanks For the Memory, 1938-Shirley Ross

Never Say Die, 1938—Martha Raye Some Like It Hot, 1939—Shirley Ross

Cat and the Canary, 1939—Paulette Goddard

Road to Singapore, 1939—Dorothy Lamour

Ghost Breakers, 1940-Paulette Goddard

Road to Zanzibar, 1941—Dorothy Lamour

Caught In the Draft, 1941-Dorothy Lamour

Nothing But the Truth, 1941—Paulette Goddard

Louisiana Purchase, 1941-Vera Zorina

My Favorite Blonde, 1942— Madelaine Carroll

Road to Morroco, 1942—Dorothy Lamour

They Got Me Covered, 1942— Dorothy Lamour

Star Spangled Rhythm, 1942— Betty Hutton, Cass Daley, Dorothy Lamour, Paulette Goddard, Veronica Lake, Vera Zorina and others.

Let's Face It, 1943—Betty Hutton, Dona Drake, Eve Arden

Road to Utopia, 1944—Dorothy Lamour

Princess and the Pirate, 1944— Virginia Mayo

Monsieur Beauchaire, 1945—Joan Caulfield

Where There's Life, 1946-Signe Hasso

My Favorite Brunette, 1946— Dorothy Lamour

Variety Girl, 1947—Barbara Stanwyck, Dorothy Lamour

Road to Rio, 1947-Dorothy Lamour

Paleface, 1947—Jane Russell Sorrowful Jones, 1948—Lucille Ball Great Lover, 1949—Rhonda Flem-

Fancy Pants, 1949—Lucille Ball Lemon Drop Kid, 1950—Marilyn Maxwell My Favorite Spy, 1951—Hedy Lamarr

Off Limits, 1952—Marilyn Maxwell Road to Bali, 1952—Dorothy Lamour

Here Come the Girls, 1953,—Arlene Dahl, Rosemary Clooney

Casanova's Big Night, 1953—Joan Fontaine

Seven Little Foys, 1954-Millie Vitale

That Certain Feeling, 1955—Eva Marie Saint

Iron Petticoat, 1956—Katherine Hepburn

Beau James, 1956—Vera Miles, Alexis Smith

Paris Holiday, 1957—Anita Ekberg, Martha Hyer

Alias Jesse James, 1958—Rhonda Fleming, Janet Lord

Facts of Life, 1960—Lucille Ball, Ruth Hussey

Bachelor in Paradise, 1961—Lana Turner, Janis Paige, Virginia Grey, Paula Prentiss

Road to Hong Kong, 1962—Joan Collins, Dorothy Lamour

Critic's Choice, 1962—Lucille Ball, Marilyn Maxwell, Marie Windsor

Call Me Bwana, 1963-Yvonne De-Carlo

I'll Take Sweden, 1964—Tuesday Weld, Dina Merrill

Boy, Did I Get A Wrong Number! 1965—Phyllis Diller, Elke Sommer, Marjorie Lord, Joyce Jameson

Eight On The Lam, 1966—Phyllis Diller, Jill St. John

Private Navy of Sgt. O'Farrell, 1967—Gina Lollobrigida, Phyllis Diller How To Commit Marriage, 1968—Jane Wyman, Tina Louise

Cancel My Reservation, 1972—Eva Marie Saint.

Yet another—To be decided, when Bob stars in the film "Winchell." Bestselling biography of Walter Winchell by Bob Thomas.

BOB HOPE-AUTHOR

Bob Hope is the author of seven books. His latest, The Last Christmas Show, penned in collaboration with Pete Martin, is a humorous commentary and pictorial history of his famous overseas tours. Published by Doubleday, the book is in its fourth printing-only one month from its national release date. 35,000 copies have been sold. Characteristically, Bob's royalties from the book will go to the U.S.O.

Titles of Hope's other books are: "They've Got Me Covered," "I Never Left Home," "So This Is Peace," "Have Tux—Will Travel," "I Owe Russia \$1200" and "Five Women I Love."



Bob Hope "Back stage today"



Degrees are nothing new for Bob. This is his 26th Doctorate degree.



Early Bob Hope on the telephone.

Madcap comedienne-Martha Raye

EXCLUSIVE INTERVIEW By BOB KENDALL

If you can give a little happiness for a couple of hours, I think you've been blessed."—Martha Raye













CLOSE UP SHOTS—(1) Robert Kendall interviews Martha Raye in her home (2) Martha with husband, Nick Condos (3) All those phone calls! (4) Condos serves a drink to Martha at their Early American bar (5) Martha displays dolls from her collection (6) Martha loves dogs.

Nestled between the highest mountains of Bel-Air, beside a winding canyon road, is situated the picturesque early American home of one of Hollywood's most loveable personalities, the irrepressible Martha Raye.

As shafts of afternoon sunlight filtered across the charming countrystyle home with its white-paned picture window in front, one might well imagine Miss Raye had selected her secluded home in its country setting so she could take it easy.

Wrong! Martha Raye only returns to her home for a short time because of her tight schedule.

As the maid opened the door to let me enter, and ushered me into the colorful den where Martha Raye was waiting for our interview, I couldn't help but admire the authentic early-American decor. Martha was seated on a comfortable red, white and blue sofa, wearing a coral colored pant-suit, with a brown and white checkered blouse. Her press agent sat beside her and commented, "You're fortunate to catch Martha home. She's been gone for six months."

"Seven," Martha corrected Joe Hoenig with a smile.

"Seven," Hoenig acknowledged, "and now she's going on the road for 20 more weeks. This is her only week in Hollywood."

Going into her famous widemouthed grin, Martha quipped, "I know you're just all choked up about it!"

We all laughed, and our interview got off to a good start. For Martha Raye has a friendly manner that is immediately disarming.

Her husband, Nick Condos smiled, "Martha could work 52 weeks a year if she wanted to—but we have to drag her home now and then."

"I've only been home briefly this time," Martha admitted, "and that honestly isn't long enough. But they've given me such a tempting offer to go back on the road, I can't turn them down."

Relaxing, she leaned back, reminescing, "I don't mind going back on the road. It's very rewarding. You must go on the road to realize what a vast audience there is. They want to be entertained with laughs today—and I love to make them laugh!"

"'Good News' was a fun show," I

told her, "lots of laughs-people need this-"

Momentarily, Martha mused, "I remember I was doing a family act in New York with my father and mother. We were booked right across the street from the theater where the original 'Good News' was playing. Jack Donohue, who directed a lot of the 'Lucy' shows was a chorus boy in the show. Jack knew me and my mom and dad. He let us sneak in the back and stand and watch the show."

"When did you first develop your interest in the theater?"

Miss Raye hesitated, then continued, "Well, it's always been—I mean I was raised in the theater. My father was in show biz—in burlesque!"

Glancing about the den, which is decorated in red, white and blue, I couldn't help but notice all the placques, pictures, awards, and trophies which line the walls, and stand on the shelves.

"I decorated this room myself," Martha smiled, "I can be a real homebody too."

"What was your first show?"

"On Broadway?"

"Yes," I replied.

"It was a big, splashy production called, "Calling All Stars," Martha laughed, "and it only lasted ten days. Too bad because we really had a great cast. Gertrude Neissen, Lou Holtz, Phil Baker, Edward Marshall, Mitzi Mayfair, Judy Canova, and Patricia Bowman. They were all big Broadway stars in the '30's."

"I wonder why it lasted only ten days."

"I don't know. You never can tell which show will click, it's really a big gamble."

From Broadway to film fame as one of movie's most celebrated comedians, and then—Martha's unique career as a nurse. It seems like an unusual twist for a show-biz life to take, but not for someone like Martha Raye, whose heart matches her talent in size.

"I'm a qualified nurse," Martha explained, as she discussed this phase of her life. "I studied at Cedars of Lebanon, and I worked there four and a half years in Surgery in the Clinic. Then I did scrubbing surgically at the Saint Francis Hospital in Miami Beach, Florida for twelve years. We also lived there. So, I just kept it up. Thank God my nurse's training came in handy in the war."

That was all Martha wanted to say about her contribution to the Viet-Nam war scene, where she entertained, and served with honor as a nurse.

"What was your first Hollywood film?"

"' 'Rhythm on the Range,' with Bing Crosby and Bob Burns. That was Bob Burns' first too, and also Frances



Rare serious pose of madcap comedienne, Martha Raye.



Stars Martha Raye and Bob Hope are shown as they demonstrate their "jitterbug" ability during a gala party at which they were the hosts.



PARTY TIME—Dorothy Lamour in celebration of a new starring part threw a party at the Cocoanut Grove, Los Angeles and invited Martha Raye, Jack Alvin and Harvey Karels.



Martha Raye stops to chat with suave Sherman Billingley and Ann Sheridan while dancing at New York's famed Stork Club.



Martha mugs for camera, boasting the biggest mouth in Hollywood.



GREAT COMEDIANS Martha Raye and Joe E. Brown. Both keep us laughing.

Farmer's first movie—as well as my film bow."

"I enjoyed the movie Hellzapoppin'," I told Martha.

"That was a fun picture," she smiled.

"Didn't you introduce 'Mr. Pagannini' in that film?"

"Yes," she nodded, "that entire era was fun! Stars were individuals then—you could tell them apart. Today, they aren't individuals—most of them wear the same hair style, and similar clothes. Of course, there are still some marvelous movies, but they've automated Hollywood today—mass production. There's too much vulgarity and tastelessness, and it's really not necessary."

Leaning back, Martha bubbled, "People don't demand sex or violence for entertainment. I did 'No, No, Nanette' on Broadway and I had loads of fun doing it. I enjoyed the 'I Want To Be Happy' number the most. There were about 30 dancers on stage doing this number in a spectacular sequence. It was exciting when I made my entrance doing my eight minute tap dance—with all those guys."

"How did you feel after your nonstop eight minute tap routine?"

"I wanted to drop dead," she laughed. "I'd walk off to the wings and my maid would be there—and then I'd have to go back on stage dancing again. Wow! Some of the people in that audience would stand up on their seats and cheer. It was exciting! Every night was like a fantastic premiere. I loved it—I was grateful—I mean, it was wonderful the way the audience responded. I guess I made them happy."

"You've done a lot of night club shows, haven't you?"

Martha nodded, ''I used to— Vegas—Reno—all over.''

Then, she paused, "I love being a musical comedy performer—especially now. The way the world is—I feel fortunate to be able to take people out of their sadness, their sorrows or whatever they have that troubles them—we all have our troubles. If you can give a little happiness for a couple of hours, I think you've been blessed." \triangle



STUDIO STORM—Martha and Richard Denning got a soaking in a picture they were making at Paramount.



"COLLEGE SWING" SET-Martha and John Payne were knocked unconscious, but escaped serious injury today when Martha "roughed" Payne during film scene, causing both to smash through a bannister and fall head first to a floor seven feet below. Examination by studio physicians failed to disclose any fractures.



Her sprained ankle in a cast, Martha was confined to bed after her automobile went 150 feet down a canyon after swerving to avoid a parked car on Laurel Canyon Blvd. in Hollywood.



Bob Burns and Martha having fun.



SOME ROMANCE-Martha Raye of the wide mouth and Andy Devine of the gravel throat form an ever-loving couple in the Paramount comedy "Never Say Die," in which they are working with Bob Hope.



WHO SAID GLAMOUR? Well, if it isn't Martha Raye all decked out in her new bathing suit for film "Never Say Die" playing opposite Bob Hope.



WOW! WHAT A GREAT SHAPE. Martha Raye stars with Jack Oakie and Ann Sheridan in "Navy Blues." $\,$



Martha Raye as she appeared in "Mountain Music" with Bob Burns.



LAUGH MAKERS MEET. When Martha returned to Paramount Studios she visited on the set of "Thrill of a Lifetime" to chat with her only film rival, Judy Canova, screen hillbilly funster in that picture.

Scene JACK ONG

ON FILM

ALICE DOESN'T LIVE HERE ANYMORE-To hear the audience in the auditorium, you'd suspect "What's Up, Doc?" was showing. So "Alice" is one of those remarkable films that takes a very serious story and works in sufficient realistic comedy to produce a sensitive result, entertaining and sensitive at

"Alice" was written by Robert Getchell, whose very good script is a perfect vehicle for Ellen Burstyn's huge talents, Miss Burstyn portrays a young widow with a precocious son and an identity crisis.

She reveals a thorough understanding of Alice, and has splendid support by Diane Ladd as a sailormouthed waitress in a sleazy Tucson truckstop, Their scenes together are electric. Martin Scorese directed.

REPORT TO THE COMMIS-SIONER-Once you can accept the fact that Bo would never have made a police squad, let alone New York's narc division, you can settle back for some good old cops 'n' robbers excitement, Michael Moriarty is quite good as the rookie; Yaphet Kotto is excellent as his wise and weary mentor.



ON STAGE

MACBETH-Alas, Charlton Heston thinks Macbeth is a tired businessman who'd rather be off in some castle den sipping Geritol! So this Center Theatre Group production, a mighty handsome one at that, suffers heavily when Macbeth has business onstage ... and, of course, there's a lot of business.

The elegant Vanessa Redgrave is more interesting as Lady Macbeth, playing her with just enough coldness, lunacy and lust for ambition, Peter Wood's direction offers nothing thrilling, but is steady, H.R. Poindexter's sets and lighting are very effective. Through the 8th at the Ahmanson.

THE DYBBUK-Ansky's play, newly adapted by John Hirsch, is subtitled "Between Two Worlds," but it's really more like three: a sort of cross between "Fiddler on the Roof," "The Exorcist" and "Romeo and Juliet!"

Music, dance and drama are interwoven under John Hirsch's direction, Marilyn Lightstone has a difficult role as a possessed bride, and tackles it capably.

Through the 16th at the Mark Taper Forum.

TVtidbits

FRANCINE CARROLL

There are some new shows on the tube now, replacing some we barely got a chance to see and decide whether or not we liked them. By the time this reaches you some of the new ones might have ended up in the networks' out baskets, but among the usual ho hum trivia, there are a couple I think worthy of mention, BARNEY MIL-LER is fresh and funny and real. But, opposite the WALTONS, it's an up hill fight all the way, KAREN is cute. That's it. Cute. The other new shows aren't any improvement over the ones they replaced, but the faces are different.

JOHNNY SEVEN who is a regular on the AMY PRENTISS show, playing one of the good guys, a sharp detective, turned up on the screen as one of the bad guys in another show during the hiatus on AMY PRENTISS.

Our favorite travel agency, Wide World Tours, decided to explore the possibilities of filming aboard a cruise ship for their show business clients, so they arranged for a lunch and grand tour aboard the S.S. FAIRSEA with the beautiful, young publicity director, JAN GRADY hostessing. It was a delightful afternoon, the ship is a dream, and it was generally agreed that the only sour note was having to disembark.

All over town producers are aging fast because of the flu epidemic. Even though they pump massive doses of Vitamin C into their stars. the flu has been running amok attacking even super stars as well as you and me. See, we do have something in common with the stars, The aches, pains, congestion, coughs and general misery, Anyhow, it seems some air dates will not be met, and that not only ages the producers, it sends networks, into hysteria. So, if your favorite show does a repeat before rerun time, blame it on the flu, please, and don't damn the establishment. OUR READERS ASK: What color is Lucille Ball's real hair? ANS. That's no wig, it's a for real glorious pinkish rose. What it was originally was reddish brown, B.J. If I write a fan letter, will the star answer or just some secretary? ANS, Probably a secretary. After all, with the volume of fan mail received, if a star answered each and every one, he'd be a secretary and someone else would be a star. There are just so many hours in a day to do a job, and a star's job is acting. G.R. How can I break into show business? ANS. Join every little theater group you can, haunt every agent's office until one decides to take a chance on you, and be at the right place at the right time. \triangle

Potpourri

TINA SCALA-INTERNATIONAL BEAUTY

by Glo Davis

Italian actress Tina Scala in a pensive mood for the up-coming movie "CAPONE." Tina plays the role of Mrs. Johnny Torrio to Harry Guardino's Johnny, This film is due to be released in May. CAPONE is a Palo Alto Production, produced by Roger Corman



Tina Scala is an international blue-eyed, brunette beauty who was born in Rome, Italy. She features the best of her extraction, Italian-Irish. Travel and education in several European countries molded her varied background.

Since arriving in this country, Tina has studied with several acting teachers including Lee Strasberg, Stella Adler and Peggy Feury. She made her stage debut at the Waldorf Astoria in New York, in a comedy skit called A DAY AT THE GOLF COURSE. Tina has since played cameo roles in movies, including MIDNIGHT COWBOY, and also works in daytime serials and appears as a guest on talk shows.

Recently, while studying at the Lee Strasberg Actors Studio West, Tina was responsible for getting Mr. Strasberg to initiate talent productions from the studio to perform for the teenagers held in detention at Los Angeles Juvenile Hall.

Tina is a member of the Valley's ACTOR'S ALLEY REPERTORY CO. It's located at 4334 Van Nuys Blvd., in Sherman Oaks. New productions will be coming out of there this spring. Logan Ramsey is the artistic director of the group.

Busy as she is, Tina is now going to find the time between movies to write a book on the life of her sister, the well-known actress Gia Scala, who was found dead in her home a few years ago. The book will reflect the association of sisters and not the cold reporting of an outsider

As a moon child, Tina's astrological sign reads: "Cancer children watch for houses with all their windows open, wanting to be touched by everything."

This seems to be true of Tina. \triangle

Nostalgia

JESS HOAGLIN



Will Rogers and the vivacious Fifi D'Orsay as they appeared in the golden days of Hollywood.



Marlene, the glamorous grandmother, with a young lad you might not recognize too easily. He's Gary Crosby, Bing's son.



Marlene Dietrich flanked by two of the all-time great character actors, Harry Carey and William Farnum, in a scene from Universal's "The Spoilers."



With Lee Graham

Golden Globe Awards

The Hollywood Foreign Press Association's 32nd Annual Golden Globe Awards proved that even blase Hollywood is still impressed by its perennial favorites as John Wayne and Fred Astaire received the evening's greatest ovations. They also proved to be great fun, probably because of cocktails and dining with friends rather than the formal atmosphere of the Academy Awards.





John Wayne presents Cecil B. DeMille award to Hal Wallis.



Dinah Shore, Burt Reynolds, Dorothy Kalligian (Mike Connors' sister), Mike, and his brother-in-law, Leo Kalligian.



Valerie Perrine presents award to Fred Astaire for best supporting actor in "The Towering Inferno" while James Caan looks on.



Angie Dickinson, "Police Woman," said "I'm not used to being referred to as an actress,"



Gena Rowlands wins as best movie actress—drama—in "A Woman Under the Influence."



Ed Asner and Betty Garrett, best supporting TV actress—"All In the Family."



Lady Rowlands (Gena's mother), John Cassavetes, Gena, Alyce and Peter Falk.



Telly Savalas clutches his Globe for best TV actor-drama-in "Kojak."



Helen Reddy, Euel Box, composer of "I Feel Love," and Benji.



Max Von Sydow, French chanteuse Regine, and Ernest Borgnine.



Tony Orlando and Valerie Harper, best TV actress, comedy or musical, as "Rhoda,"



Carol Channing presents Art Carney with Globe for "Harry and Tonto."



Diahann Carroll accepted for Alan Alda, best TV actor—comedy or musical, presented by Karen Valentine.



M.C. John Davidson sings winning song, "I Feel Love" from "Benji."



Richard Harris, Faye Dunaway, accepting for co-star Jack Nicholson in "Chinatown," and Merle Oberon.



Catherine Deneuve, Faye Dunaway, and Paramount's Robert Evans who accepted award for best drama, "Chinatown."

LEE GRAHAM - MAN ABOUT TOWN

Ingrid Bergman with Alfred Hitchcock at Shubert Theatre opening night of "The Constant Wife." (Photo by Yani Begakis, Roy Cummings Inc.)





Our Man About Town with Telly Savalas and Mitzi Gaynor at her party for 100 guys. (Photo by Yani Begakis, Roy Cummings Inc.)

"There are lots of well-preserved ladies in the theatre, but you get the feeling if you touched them they'd shatter into a million pieces. Ingrid is just the opposite... She has her Scotches, she stays up late, she tells jokes, but she looks glorious. And HONEST! Whoopsie, is she honest. Everything you get from her is right in the face, nothing phony." That is the way Colleen Dewhurst, who worked with Miss Bergman in "More Stately Mansions," describes the illustrious star. Naturally, Miss Dewhurst was among the friends at the Shubert opening of "The Constant Wife."

Bergman's America life ended 26 years ago with a "fan" letter to

Roberto Rossellini... "If you should ever want a Swedish actress who speaks good English, who has forgotten most of her German, who never did learn French, and who in Italian knows only 'I love you,' I am ready to make a film with you."

After scandal, scorn, divorce, heart-break, a son out of wedlock, twin daughters with benefit of clergy, professional failures, another divorce, another marriage, renewed success, another Oscar, and grandmotherhood, the exiled queen was back ... and regal as ever.

Ingrid's daughter, Pia, and her husband, Joseph Daly, jetted out from New York for opening night. Pia will

soon make Ingrid a grandmother for the second time.

Other first nighters giving the glowing actress a royal welcome were the Alfred Hitchcocks (he directed her in hits like "Notorious" and "Spellbound"), Patricia and Joseph Cotten (her co-star in "Gaslight" and "Under Capricorn"), Jane Wyatt and Edgar Ward, Alice Ghostley, Greer Garson and Buddy Fogelson, Irene Dunne and William Frye, and Eva Gabor, sans husband who was out of town.

Still on the theatrical scene, "All My Sons" had an auspicious opening at the Huntington Hartford. It was first-class all the way with a black tie Bistro supper-dance following the performance.

Loretta Young, whose daughter, Judy Lewis, was in the cast, was fashionably gowned as always and looked years younger than her 63. Hal Holbrook was on hand to congratulate Sada Thompson, his co-star in the TV special, "Sandburg's Lincoln." Others included Kitty and Mervyn LeRoy, and James A. Doolittle with Zsa Zsa Gabor who wed millionaire Jack Ryan four days later.

When you see "refreshments" on an invitation to an afternoon photography session, it ordinarily means coffee and donuts. But for anyone who knows Mitzi Gaynor, it's much more. She's not only a dynamic performer, but a terrific hostess. Only a perfectionist-and Mitzi is-would have gone to the trouble and expense to have a beautifully catered buffet, including oysters on the half shell, imported champagne, and open bar for a photographic session at CBS. It was all for her upcoming special, "Mitzi and 100 Guys," The Million Dollar (Two Left Feet, But Oh How We Try) chorus. It airs March 24.

Charlton Heston and Vanessa Redgrave have been trodding the Ahmanson boards in the Center Theatre Group's production of "Macbeth." It marked Heston's second starring appearance for CTG (two years ago he was in "The Crucible") and Ms. Redgrave's first American stage appearance.

For Charlton (his mother's maiden name), it all started when he was a child in the tiny town of St. Helen,



Charlton Heston chats with Rosalind Russell following his performance in "Macbeth" at the Ahmanson.



Durable beauty Loretta Young at Hartford opening of "All My Sons," (Photo by Irv Antler)

Michigan. "I can't remember when I didn't want to be an actor," he recalls. After studying drama at Northwestern and spending three years in the Air Force during World War II, he tried his luck in New York. Only moderately successful on Broadway, he hit the big time in Hollywood with "The Greatest Show On Earth." Since then the versatile actor has starred in over 40 pictures.

Heston, with his wife, Lydia, was warm and friendly at the supper party Robert Fryer, CTG/Ahmanson's Managing Director, hosted at the Sovereign Restaurant following the opening. The Crown Princess of show business' royal family, Vanessa Redgrave, was pleasantly distant, if such a thing is possible. Lady Vanessa has had a life almost as eventful as Lady Macbeth.

Divorced from director Tony Richardson, she had a highly publicized romance with actor Franco Nero, which resulted in the birth of a son. Those close to her insist Ms. Redgrave likes to suffer. She says, "It's a kinky part of my nature-to meddle." In promoting her causes, she's been arrested four times.

Rosalind Russell and Fred Brisson, Ginny and Henry Mancini, and Maureen Reagan with Frank McCarthy were among the throng at the aftertheatre soiree.

Another CTG opening of unusual interest was "The Dybbuk" at the Mark Taper Forum. Some of those praising the production: Consul General of Israel, Yakov Aviad; Dorothy McGuire and John Swope, and June Lockhart with Bob Corf.

It was a busy night with such gadabouts as Anne Jeffreys and Bob Sterling, Frenchy and Marty Allen and yours truly going from Share's Fifth Annual showing of art created by children from the Exceptional Children's Foundation to the overflowing opening of the new Westwood restaurant, Yesterdays.

The Share event, open to the public for the first time, raised almost \$10,000. Among the 300 crowding the Great Western Savings Center were Kathryn Grayson, Jo Stafford (Share president) and Paul Weston, Bette Lou and Ken Murray.

In the hustle and bustle of Yesterdays we spotted Shirlee and Henry Fonda, Lee Meriwether and Jim Grulaski (this romance is getting serious), Sally Inhat and Peter Marshall (another serious romance), and Troy Don-

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Cinema Chat

WHAT WERE THEY DOING SIXTY YEARS AGO . . .

by Doug. Elmo Brooks



Toronto, Ont. April, 1915. GRACE CUNARD, popular Universal star, (always known as "Lucille Love"), has once more resumed the lead in the Toronto World Popularity Contest being conducted in this city. Miss Cunard has held the lead for many weeks, over Mary Pickford, but a short time ago Miss Pickford showed a great burst of speed and passed her opponent. However, by all indications at present, Miss Cunard will repeat her performances in Ottowa and be returned winner of the Toronto contest. It is also likely that Miss Ella Hall, another Universal star, will be in third place at the end of the

1915, July. PAVLOVA LIKES PICTURE PLAYS. "It is more wonderful than the stage," exclaimed the famous Russian dancer. Who was on a visit to the Selig Studios, and was watching Bessie Eyton interpret a difficult role. Now we understand that MLLE. Pavlova is to play in pictures herself, that she has signed a contract to appear in a film with Universal, and that the production will introduce her full com-

pany of 47 dancers.

1916, June. NEVA GERBER JOINS UNIVERSAL. One of the clever young actresses well-known in the film world who recently has joined the forces of the Universal Film Manufacturing Company is Neva Gerber, who is playing leads with Director Ben Wilson at the film capital. Miss Gerber for about eighteen months was a leading actress with the KALEM company, and later appeared with Edwin August, only to leave to accept leading roles with the American, where she was also featured in many productions. (NOTE: Neva later appeared with the fine Actor/Director Ben Wilson in "The Trail of the Octopus" and also "The Mystery Ship." Ben was Carter Holmes in "Octopus.")

1916, March. EDITH ROBERTS MAKES DEBUT IN "MORAL FAB-RIC," TRIANGLE-INCE. Edith Roberts, said to be a strikingly beautiful woman, will make her film debut in "The Moral Fabric," a Triangle-INCE feature, in which Frank Mills is starred. She appears as the wife of a wealthy and prosaic man who has no sympathy with so-called modern tendencies when they involve the breaking up of his home. Miss Roberts has supported prominent players on the legitimite stage and has played occasional vaudeville engagements. Dec. 1916. When that remarkable and striking charcter AURELE SYDNEY was making the "ULTUS" series, a certain young actress, Manora Thew, was making a Broadwest play for Broadwest Films, England for Mr. Harold Weston.

THRILLS AND CHILLS IN ICY THAMES. Manora Thew said, "Even before I had finished my Broadwest engagement the GAUMONT Company engaged me to appear with Aurele Sydney in their fourth "ULTUS" drama.

"Yesterday I was in the icy waters of the Thames with Mr. Sydney," she said, "and I've been frozen ever since. We had to jump in fully dressed and follow a tug for one of the 'ULTUS' scenes. After the first shock I didn't feel the cold, but on coming out our teeth chattered so that when we tried to drink something warm we—well we couldn't. None of my film stunts, not even the icy waters of the Thames (she shuddered at the recollection) gave me the shock I experienced when I first saw myself on the screen."

July, 1916. JOSE COLLINS, who is scoring a great personal triumph in the brilliantly successful musical comedy at Daly's Theatre, London, "The Happy Day" will shortly be seen in her first William Fox production, "A Woman's Honour," which provides her with one of the most remarkable character studies ever seen in motion pictures. Miss Collins is a beautiful and



highly talented actress, than whom there is no greater favourite either in England or America. She is, of course, the daughter of the late Lottie Collins.

March, 1916. MAE MARSH IN "HOODOO ANN" Active as he is in the supervision of Fine Arts pictures for the Triangle program, David W. Griffith has surprised his associates on the coast by the direction he has given to the forthcoming Mae Marsh release, "Hoodoo Ann."

Miss Marsh has been in great favour with the director since "The Birth of a Nation" days and her long siege of ill-health has prevented the fruition of many ambitious plans which he had for "the little sister of the films."

But now apparently, Miss Marsh is again able to resume her work, and Griffith is determined that her first appearance as a Triangle star shall be a success.

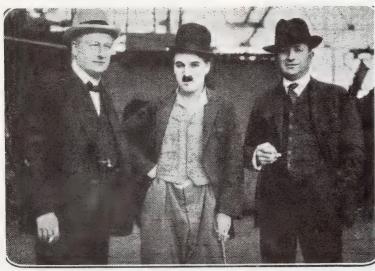
A typical cast of Griffith players will support Miss Marsh on her public reappearance.



July, 1916. THEDA BARA. Theda Bara was appearing in "INFIDELITY" for FOX with William E. Shay, Stuart Holmes, Mrs. Cecil Raleigh and Frank Goldmsith. Theda was Zyta Salvini.

Aug., 1916. THEDA BARA. Theda Bara was appearing in "Secrets of So-

Continued on Page 3



TOM E. DAVIES, CHARLIE CHAPLIN, and H. WINIK, who met to discuss the next Million Dollar Picture, which will follow "Shoulder Arms."



When off duty, Charlie can hold his own with the other knuts of the village; but when he is trying to earn his living he leads a dog's life.

This Sunday is particularly an unlucky day.

HOW IT ALL STARTED

I taught Charlie Chaplin at Victory-place Board School, Walworth, when he was between four and five.

I remember his large eyes— his mass of dark curly hair and his beautiful hands. He was very sweet and so shy. He copied his famous walk from an old man who gave oatmeal water to horses in cabs and carts outside The Elephant and Castle.

Early in 1915, Charles Chaplin topped the popularity poll with 142,920 votes in the great British Film Players contest organized by "Pictures" in Britain.

E.E. Turner-Dauncey (Mrs.), 638b, London-road Westcliff-on-Sea.

remember by Doug. Elmo Brooks "Mr. Nostalgia."





Arcadia has vanished and Charlie was kicked home, only to find that his lovely Edna has been taken from him.







"THE GREAT LOVER" (1931)—from which the above portrait of Neil Hamilton was taken—proves a most apt title considering the endless list of lovelies he has wooed and won on the screen, including Clara Bow, Joan Crawford, Bebe Daniels, Lois Moran, Esther Ralston and Norma Shearer just to name a scant few.

Neil Hamilton is shown above with piquant Betty Bronson in a romantic scene from "THE GOLDEN PRINCESS" (1925). This was Neil's very first Hollywood venture.

Neil Hamilton - his life & career

(Concluding installment on the life and career of Neil Hamilton. If you missed the first installment you may obtain this back issue of Hollywood Studio Magazine by enclosing \$1.00. Address: P.O. Box M, Sherman Oaks, Calif. 91413 (Includes postage)

"THE WHITE ROSE" opened at the Lyric Theatre in New York and Neil's performance, although relatively small, firmly entrenched him in DW's list of contract players. This was followed by "THE 4TH COMMAND-MENT" and then Neil began 6 weeks of rehearsal in the role of 'Nathan Holden' in "AMERICA" although he still was not certain he would be chosen for this impressive production. Of course, he was, and the reviewers were unanimous in their approval of

this picture and its cast. Of "AMERICA", Neil recently said, "Because it took me out of the Extra ranks and started me on my merry way, "AMERICA" comes close to being my favorite movie although "BEAU GESTE" with Ronald Colman runs a close second. It also meant for me the start of 3 years with the finest director of the ALL, namely, Mr. David Wark Griffith." Neil was then loaned to Paramount for "Man & Woman" with Richard Dix and stayed on to do 2 more — "The

Side Show of Life" with Ernest Torrence and Anna Q. Nilsson and "The Street of Forgotten Men" with Percy Marmont and Mary Brian. Then back to Mr. Griffith for a most exciting engagement in "ISN'T LIFE WONDERFUL?" which included 6 weeks location in Germany for the exteriors. Back in New York the film was finally finished, previewed at The Town Hall and later released at the Rialto to the acclaim of the critics as one of the master's major achievements. Neil con-

by L. Allan Smith

tinues in reflection, "After our trip abroad to Germany for exteriors he called me aside one day and said, "Neil, I've never given you a wedding present, have I?" and I said, "No, Mr. Griffith and I have never expected one from you, as after all, we had only met once before I was married" - here I was interrupted by the Boss who said, "I find that a happy marriage means a lot to me, especially when it's a union of one of my employees, as they are happier to work with and do FAR better work than those who are UNhappy and give me a day or two and I'll come up with something." The "something" he came up with was a check for almost \$2,000 to cover my Darling's trip abroad, for the boat, hotels and all other expenses we had. Matter of fact, the day I first met DWG was the middle of the week back in 1922 - the month of November and he said, "Well, Mr. Hamilton, this has been a pleasant interview but I have several others to go through, so, suppose you come out next Sunday and we'll make a test." I said, "Thank you, Sir, but I can't come out next Sunday." He looked surprised as he asked, "and WHY not may I ask?" So I told him, "Because next Sunday I have to at the Grand Central Station to meet a young lady who has never been to NYC before, and I don't want to run the risk of her getting lost, because on Monday, the next day, we are getting married." I've thought of this moment several times during the years, as here I was, a young lad, 22, never had a good part in my life - filled with ambition - I should have said, "Yes, sir, you name the day and the time and I'll be here" but I didn't and I remember his smiling to himself as he asked, "Alright, Mr. Hamilton, WHEN can you get here?" and I replied, "a week from Tuesday" — and that's the way it was. There were several other young actors also taking the test, but my lucky star was shining - my prayers were all answered - and all my dreams came true, as I was informed that I had made the grade - and I almost fainted. My starting salary was \$125 a week - more money than I'd ever expected to make. I know of no more sincere tribute to say than he was the most interesting and dominant figure I have met in all my life and my association with him made a lasting impression on me. Not only was he the greatest figure in motion pictures, but he was also the greatest personality I have ever had the honor of knowing."

Neil was again borrowed by Paramount for "The Little French Girl" with Mary Brian, Alice Joyce and the beautiful blonde Esther Ralston. They locationed for 3 weeks in Bermuda and on his return to New York Neil



Joan Crawford, in this tender moment from MGM's "THIS MODERN AGE," is shown giving the key to her heart to leading man, Neil Hamilton.

learned that DW Griffith had decided to give up independent production and devote his time exclusively to directing. Fate continued its kindness to Neil for DW joined Paramount and took him along too. Neil soon departed for California to appear opposite the piquant Betty Bronson in her first starring vehicle, "The Golden Princess". With Mrs. Hamilton and Norvin Gable, a friend, they motored to the coast with Neil making pa's in all the principal cities they passed through arriving in California in June 1925. The barrenness of the California hills, coupled with the aloofness of the picture colony, made them immediately homesick for New York. Finally, Neil went into "Desert Gold" with Shirley Mason and William Powell. While on desert location one evening Bill strolled into Neil's tent and helping himself to cigarettes, he said, "Hello, Neil" to which Neil replied. "Hello, Bill." They talked on one thing and another until Powell said, "Heard from Herbert Brenon?" "No" was Neil's reply. "Well you will," said Bill. Why? Well, it developed that Bill had recently run into Mr. Brenon in the East where he was preparing the script for "Beau Geste" and had decided Bill Powell was to play 'Boldini' and Neil was to portray 'Digby.' Once the film commenced the cast was herded to a desert location near Yuma, Arizona, where a replica of the Sahara Desert had been duplicated by 3 miles of undulating sand dunes built by Paramount at a cost of \$17,000 not to

mention "Beau Geste Square' - a veritable city in itself including post office and stores, hundreds of tents for living quarters for the cast and crew, dining halls, many corrals necessary for the thousand horses and hundred camels used in this spectacular. They all lived absolutely according to military regulations during the 4 weeks of location and when Neil returned to Hollywood and civilization even the ringing of a telephone would startle him until he realized he was back in town. With "BEAU GESTE", Neil scored a great personal triumph as 'Digby' gave him an opportunity to prove (and he did) that he had much more to offer than just his good looks. There was every reason now to believe that he could become one of Paramount's most important stars but, instead, he was given a succession of roles that could have been played by anyone and thus became just a nice, conventional leading man. He found himself being loaned more and more to other studios but gained important recognition from the public by appearing opposite such favorites as Colleen Moore, Billie Dove, Dorothy Mackaill, Ann Harding, Constance Bennett, Lois Moran and ever so many others.

In 1928 Neil made "MOTHER MACHREE" for Fox and recorded the song to his own voice and piano accompaniment on a Movietone record which was used in the film thus giving him the dubious honour of being the first leading man to sing in a picture. He returned to Paramount continuing



"BEAU GESTE" (1926) gave Neil one of the greatest challenges of his entire career and this film is considered as one of the all-time tops in motion pictures. In the above scene, Neil is pictured with William Powell, Ralph Forbes (his tent-mate during the desert location), Ronald Colman and Noah Beery.

his leading man roles opposite Clara Bow, Bebe Daniels, Esther Ralston (who to this day remains one of his closest friends), Evelyn Brent; however, in 1930 he left Paramount at the end of his contract migrating to First National where he gave an outstanding account of his talent as 'Major Brand' in "THE DAWN PATROL". Norbert Lusk, eminent movie critic in those days, wrote "... Neil Hamilton is superb as the youthful 'Major Brand' who resorts to whiskey to deaden the anguish of sending his men to death. It is the most mature and mental character he has ever played and it establishes him among the leaders." Following this he signed with Metro Goldwyn Mayer and remained with them 'til 1932. The highlights of his term with that studio were "Strangers May Kiss" with Norma Shearer (one of the most powerful and dominating stars of that period) and "THE WET PARADE." In the latter Neil was voted a verbal blue ribbon by several film critics for his strong characterization of the man stricken blind by alcoholic excesses. After this, Neil joined the ranks of the free lance player and continued for many years being the bulwark to almost every prominent star at that time. However, in 1939 he was completely wiped out of house and home through a disastrous investment he made in an exhibit at the 1939 San Francisco World's Fair. There were no acting jobs now for middle-aged leading men and the bottom had dropped out of Neil Hamilton's live, or so it seemed. His pride, like his dreams, had been shattered into a billion little pieces!!! Everywhere he turned he saw a towering wall of utter and complete indifference except in his ever-faithful, loving wife, Elsa, who remained at his side, cheerful, uncomplaining and hopeful even in the face of such dire odds. But the day arrived when Neil was convinced the only way out of bankruptcy and to complete absolvement from this dilemma was to kill himself. He knew it was wrong but it would mean Insurance-money for his family, money that would pay 3 months back rent, money for food and the dozen and one essentials necessary for existence.

There was a high spot in the mountains above Santa Monica from which he planned to leap off into space. He planned to take the road to the left through Westwood, however, due to extensive excavations, he took the road to the right which ultimately changed the entire course of his life. As he climbed toward Sunset Blvd to his surprise he found he had turned from the sidewalk and climbed a steep flight of stone steps that he had never even seen before and was standing in front of a big door which he had also never seen before. Neil found it to be the entrance to the Newman Club located on the edge of the UCLA campus and presided over by a wonderful, gracious, kindly, very fine Priest, Father Benjamin Bowling. C.S.P. Neil rang the bell but no answer - he rang again - this time the door opened and there stood Father Bowling. "Hello, Neil, hello. Come in. Forgive my keeping you waiting, I was on the way out. It's not important, come in, sit down. You look - er, well you look as though you were up to something, what is it?" Neil unburdened his soul and told Father Bowling the whole shabby story and ended by saying, "Tell me, Father, how may I make known to Almighty God my gratitude in a positive way if he gives me a job in answer to my prayers? Tell me, I beg of you - how may I express my gratitude?" The Priest and the actor talked for many hours that day. Father Bowling told Hamilton about St. John Bosco, "wonder worker of our own day" and suggested that Neil make a novena - a 9-day regimen of prayers to the saint. Neil did so and at the end of those 9 days, he got an acting job at Universal Studios. Despite some ups and downs Neil Hamilton has never again known the despair and futility he experienced during this trauma. For the next 13 years, Neil was away from Hollywood appearing on the stage in "State of the Union" and "Solid Gold Cadillac" and doing TV in New York and Philadelphia.

At this point, we thought it appropriate to ask Neil if he had his life to live over would he have followed the same pattern. He pondered for a moment and then in that typical Hamiltonian manner he said, "With but ONE exception - I would do away with all those hungry days of my youth when not only did I have the room rent but not a dime in my pocket to get a bite to eat. The trick was, when you could afford something, to go into the Nickelodeons where you put a nickel in the slot and got a cup of coffee take a small chair/table, and look around. Someone would always be in a hurry and the trick was to spot them. and wait - sure enough, they'd look at their watch, take one more bite, one more sip of coffee and tear out - as you tore over to where they had been sitting before the clean-up boy got there, and finish what they had left on their plate!!! Of ALL the wonderful and exciting things that have happened to me is the one that stands out head and shoulders above all else, and that is that it was my great fortune to marry the DARLING of the whole wide world. I have an EXQUISITE wife - thank God - and I am more grateful for her than words can ever

In 1968 Neil was summoned for a test by TC-Fox for an important role

in "BATMAN" and as we all know by now he was immediately signed for the series and made a tremendous hit as "Commissioner Gordon" - a name by which he is still fondly remembered. Even today, he says, "almost four years since our weekly effort, as I walk down the streets of out-of-town cities, the young people stop and stare - and shout · "COMMISSIONER GOR-DON!!!" which delights me." Of these days, Neil recalls, "The days were very pleasant. The producer, Mr. Dozier, was a charming man - the various Directors were all able fellows, with but one exception, and he shouldn't be allowed to direct traffic. Batman and Robin and Chief of Police were ALL pleasant to be around. Some days, of course, were rough, but on the whole it was a delightful two and a half years, for which I am deeply grateful."

Some other pertinent facts pertaining to this legendary figure are that he does not think actors should become actively engaged in politics, although he feels that Mr. Reagan has been an excellent Governor. He says that much of what Hollywood turns out today makes him SICK and he is most vociferous in his belief that the "good old days" of motion pictures were far superior to anything one can point to today in the industry. As to whether or not an actor's private life also belongs to his public, Mr. Hamilton while warming to the subject, states, "Curiously enough this is a difficult question to answer. My instant reaction is 'NONE of it' and by this I refer to one's private life - but, on the other hand, held up for admiration, as so many are, and have been I get the feeling talking to several fans, as though they OWNED the performers they were talking about and somehow demanded to know of the why and wherefore of their every breath, Again, I've known several writers for the fan magazines whose questions, asked during an interview, were much TOO personal for even a DIRTY sheet!!" We asked Neil what advice he would give to the young folks today who want to get into show business and he replied. "OH, MY!!! My instant reaction is to 'point in the other direction.' However, young people will always have their dreams, both male and female, and IF they have the wherewithal to keep themselves alive while waiting for their star to start shining, then O.K., but, at best, this business is so 'Here today and gone tomorrow' - just look around you - that I would be hard put to advise anyone to take it up as a livelihood." Strangely enough Neil Hamilton never had a burning desire to do that one "special" role most actors set as their ultimate goal. To this question he said, "All my life my



Two handsome profiles are those of Neil's and his lovely, blonde leading lady, Esther Ralston, in a scene from Paramount's "The Spotlight" (1927). The friendship formed between these two stars is still something of which they are both very sentimental and proud.

dream - or attitude - (call it what you may) - has been to earn a living. When asked, as I have been on several occasions, "Mr. Hamilton, WHAT is the reason for your doing what you do?" my answer was and still is, "I act for a living."

In summation, Neil Hamilton's life and career (a veteran of more than 300 movies and half a century in show business) should be of inestimable consolation to the myriad of future actors, many still in the embryo stage, that where there's a will there's a way and if you believe in anything strongly enough and fight for it it can become a dream fulfilled and lead to a long, happy and rewarding life. Perhaps Neil's philosophy has had considerable bearing on the end result as he emphasizes - "to try and remember at ALL times, the truth contained in the old

proverb, "It's easy to see the other fellow's faults and overlook our own" - and our Lord's admonition, "Judge not, that Ye be not judged."

We would like to leave you with this interesting message from Neil, as he recently wrote, "... As I sit here, I am strangely reminded of a moment in the bio of the finest actor I have EVER seen or heard, namely, Mr. George Arliss, who wrote - 'To achieve success in the theatre, or any branch of the entertainment industry, is comparable to only ONE other thing writing one's name in water,' "Well, we feel the name of NEIL HAMIL-TON has been deeply etched not only in water but in the sands of Time and he deserves now to bask in his reflected glory and enjoy many, many more fruitful years filled with happiness and good health at all times.

Virginia Field returns to Hollywood

One of the stunning blondes of the 'golden era' is making her movie and television comeback. Had lunch the other day with Virginia Field at Pierpont Plaza in Beverly Hills. As the sun streaked through the vine-covered outdoor patio cafe, Virginia, still blonde and beautiful reminesced.

"I have many happy memories of Hollywood," she smiled, "and I really did enjoy making all those movies. Of course it gives me great satisfaction to know television has shown some of these films over and over."

Virginia Field's credits read like a roster of some of filmdom's greatest; "Lloyds of London" (37), "Lancer Spy" (38), "Waterloo Bridge" (40), "Hudson's Bay" (41), "The Perfect Marriage" (46), "The Violent Hour" (50), and "The Big Story" (58).

"I've enjoyed living in Palm Springs, and traveling in Europe," she acknowledges, "but I also enjoy working in films and television. That's why I'm going back to work."

"How do you compare the 'good old days' with studios today?" Virginia mused a moment, and then looked up, her blue eyes radiant, as she spoke frankly. "The good old days did produce some marvelous movies, there's no doubt about that. But, often the working conditions were much too demanding. I'll never forget the long hours I put in for my first big picture in Hollywood-"Lloyds of London." We just kept shooting. We never had a Saturday night off, and we worked on Sunday too. We just kept going until the picture was completed. After "Lloyds" I had a case of pneumonia, and wound up in an iron lung.'

"Tell us about your British background?"

"My childhood was spent on New Hebrides, a small island, with my Nanny. An exciting way to spend a rainy Sunday afternoon was a game of double solitaire, with my Nanny, while some religious relatives would drop by and complain that I should be reading the Bible.

Theaters were closed on Sunday in London in those days. So, life wasn't



Radiant in white mink, Virginia Field returns to her career.

as exciting as it is now. I was born in London, and my mother had been a stage actress. My father loved to tease by declaring, 'the greatest gift I ever gave the British stage was taking your mother off the stage, and marrying her!'

My mother's sister, Aurial Lee, was both a producer and a director. She directed all of John Van Druten's stage plays. I remember when I was only four or five years of age telling everybody that I was going to go on stage. I never had the slightest doubt in my mind that I wanted to become an actress. All I could talk about was going on stage.

My mother's mother was an actress from Her Majesty's Theater, with Sir Bwerbolm Tree. In those days, no one would think of speaking to an actor off stage," she laughed.

"I shall never forget my first opportunity to appear on stage with Dame Ellen Terry, one of the biggest stars of the British theater. It was a turning point in my young life.

From there I went to work in various repertoire companies. At the "Shoreham Repertoire" a new play was presented every week at the theater situated right near the sea. Con-

tests were conducted to determine who was the best.

"I lied about my age," Virginia laughed, "telling them I was 18 when I was only fourteen, so I could perform."

After doing a series of plays, working in Birmingham Repertoire Theater, I wanted to come to America so much that my aunt paid my fare to New York City. I was set as an 'understudy' for a play she was going to do. My hopes skyrocketed when Gilbert Miller wired he wanted me for a play, "Victoria Regina" with Helen Hayes. But that fell through. I learned swiftly that "show-biz" means "ups" and "downs," and that an actor must learn to adjust to this reality rapidly.

Eventually I did a test for RKO studios. The screen test was shown over at 20th Century Fox, and that brought me to Hollywood. It was very exciting for me to come to California. And then the "downs" developed for I never felt smaller than when I saw the mammoth sound stages on the 20th Century Fox lot, and was ushered into the impressive office of film tycoon, Daryl F. Zanuck. He looked at me as if to say, 'who the hell are you?'

"I'm Virginia Field," I gulped, "and





"Try it, go to him," . . . says Kîtty (Virginia Field) to Myra (Viven Leigh) in this scene for "Waterloo Bridge," for MGM.

I was signed in New York."

Zanuck went silent for a thoughtful moment, and then exclaimed, "report to Zanuck!" A studio limousine hustled me over to David O. Selznick Studios, where I was promptly told to report to Western Costume in Hollywood for Wardrobe."

The films came thick and fast for Virginia Field. Fox, Warners, Metro, and Universal all used her in countless movies. And sometimes she had to "bicycle" between pictures. (a show-biz term which means an actor is working in two pictures for different studios at the same time)

Virginia Field was thoroughly professional, and always reliable, so the studios knew they could count on her. Many of her films were box office successes when released, and time has proven a lot of them to be "classics," such as "Waterloo Bridge" with Vivien Leigh, and Robert Taylor, an MGM picture, she says is her favorite.

"Playing the role of a sensitive ballet dancer one moment, and a 'street walker', the next was both challenging, and interesting," Virginia recalls. "What surprises me," Virginia admits, "is how many people remember those films. Recently, my husband and I were driving through Europe. We were leaving a Bavarian village where you might expect Jeanette MacDonald and Nelson Eddy to step out and serenade you in song, when a customs man who was standing nearby, looked at us, and nodded, "here come the actors from sunny California."

Commenting on today, Virginia thoughtfully observed, "you know the thing that sometimes worries me is the lack of hope among many young people. They must remember, that there is hope for those who will seek to find the answers our civilization must discover to survive."

Rising, Virginia displayed her still trim figure, and as the early afternoon sun played across her soft beige crepe pant suit, and matching hat, she smiled, "I've got to run now—I've enjoyed talking to you!"

Virginia Field's fans will enjoy knowing she's back—where she belongs, entertaining movie and television audiences once more.

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HOLLYWOOD STUDIO 30

The Supporting Cast ...



RUTH McDEVITT

Long before Ruth McDevitt became a professional on the stage, television and motion pictures she was a wife and mother and lead a very social life at her former home in St. Petersburg, Florida. Born in Coldwater, Michigan, Sept. 13, 1895, she had always been interested in dramatics. Following the death of her husband she remained in Florida for a period of time but her lifelong desire to perform made her accept the challenge of a career after 40. She made her Broadway debut in "Young Couple Wanted," a play produced by Martin Gabel and starring his wife, Arlene Francis. During WW II Ruth went overseas with a USO troupe and when she returned to the States appeared in numerous plays on Broadway including "Arsenic and Old Lace," "Harvey" and "Picnic." In 1950 she made her motion picture debut with Paul Douglas in "The Guy Who Sunk the Navy." A few years later she appeared in her first television series in the starring role of "Mom" Peepers in Wally Cox's comedy hit, "Mr. Peepers." She followed this with countless assignments in television and motion pictures and will be well remembered for her roles in "The Birds," "The Parent Trap" and "Angel in my Pocket."

Film Buff publishes TV Show guide

This is the amazing success story of film buff and writer Leonard Maltin of Teaneck, New Jersey who has been an avid film buff for many years.

He has been writing since he was 13, a success at 17 and now at the ripe old age of 24 more honors have been bestowed on him.

His first big success was when he signed a contract to write a book of 8000 capsule summaries and reviews of movies seen on TV. Now, his latest book covers 10,000 movies including 300 made especially for television.

Did he see them all? "Well, not quite," however he personally saw a few thousand.

Each book's data on cast, director, plot and running time is drawn from various cinematic bibles, he says.

The quickie reviews, he adds, are (a) his own; (b) those of his film buff colleagues who helped him prepare the book; (c) a consensus of opinions by leading film critics when a given film was released, or (d) all of these.

Except in a few cases, he makes the final judgment on the reviews.

How did he get into all this? "It was totally coincidental, very much like a grade-B movie."

He said a high school teacher who knew he was a film nut introduced him to a New York editor, who, as it turned out, was a devotee of "Film Fan Monthly," a small magazine Maltin has run since age 15.

The editor was looking for someone to do a movie summary-and-review book as a handy guide for TV viewers "and I just happened to walk in the door," he said. "Three days later I was signing contracts."

Maltin said the first book was an ordeal, not only because of the massive research required, but also because he was getting ready to attend New York University, majoring in journalism.

"It was really difficult for a while, the whole idea of getting oriented to college while also facing this terrible (book) deadline," said Maltin, who since has graduated and written four other movie books.

The youthful film-watcher, who teaches a course in the history of animation at New York's New School for Social Research, has made a few movies of his own, but only when he was in high school.

"It frustrated me because I was so immersed in Hollywood films that I could never scale my thinking down to my own capabilities," he said of those years.

VIDEO WORKSHOPS

Video Workshops is an experimental workshop sponsored in part by the New York State Council on the Arts at the Lake Placid (New York) Center for Music, Drama, and Art. The goal of the Workshops is to make video available to the community as a form of documentation and self-expression. The program consists of classes which are structured to insure understanding and use of ½-inch VTR as well as workshops which allow for more involvement with VTR as an art form and which are aimed at group interaction.

Covered are Documentary, Poetry and Theatre/Event/Environment workshops

Each workshop participant is given a concentrated Basic Video course during the first month of his participation within the group he has joined. He attends 8 meetings with members of each of the other workshops during which time he learns the basics of the camera, editing, hook-ups, sound systems, dubbing, and the use of the Panasonic WJ-545 special effects generator.

Workshop fee is \$30, and the winter session will run from Feb. 3 through May 23. Limited housing is available through the Center at a very reasonable rate. For further information, write Video Workshop, Center for Music, Drama & Art, Saranac Ave. at Fawn Ridge, Lake Placid, NY 12946.

17TH ANNUAL AMERICAN FILM FESTIVAL

The American Film Festival will take place June 2-7, 1975, at the New York Hilton Hotel. Only 16mm films released for general distribution (purchase, rental, or loan) in the United States between January 1973 and December 1974 are eligible for competition. For films previously or also available in 35mm or other format, only the 16mm release date is relevant. Films formerly available in 16mm from other distributors may not be entered. Films entered in earlier American Film Festivals and eliminated in preliminary judging are not eligible. Films produced in other countries may be entered if they are in distribution in the United States. Films produced for or shown on television may be entered if they are in 16mm distribution for non-television use. American Film Festival, "Film as Art," 17 W. 60 St., NY 10023 (212) 246-4533.

NEW MOTION PICTURE & TV MUSEUM FOR UNIVERSAL CITY

A Motion Picture & Television Museum as a joint project of the Screen Actors Guild, Directors Guild of America, Producers Guild of America, Writers Guild of America, West, the Motion Picture and Television Fund, and MCA Inc. has been agreed on in principle.

MCA will finance the project and complete construction of the physical facility within 3 years. Location of the Museum will be in proximity to the Universal Studios Tour Center and the complex will embrace educational and cultural functions.

The Motion Picture and Television Fund will receive \$50,000 per year, or 50% of the net profits from the Museum's operations, whichever sum is greater, a minimum of \$1,000,000 over the first 20 years of the Museum's existence. A planning study under the supervision of representatives appointed by the four Guilds and MCA is underway to determine the artistic and financial feasibility of the Museum and what facilities should be included. The final name of the Museum will be arrived at by mutual consent.

The Museum will be operated as a separate entity under the supervision of a curator selected by the Guilds and MCA. An Executive Committee consisting of the curator, a representative of the four Guilds and a representative of MCA will have continuing policymaking authority over acquisitions and day-to-day operations.

The Museum project was initiated by the Inter-Guild Council last March. Representing the Guilds on the Council's Museum Committee are Gil Perkins, SAG; Howard Koch, PGA; James Bonnet, WGA; and Committee Chairman Robert Aldrich, DGA.

Robert Aldrich, Chairman pro-tem of the recently formed Inter-Guild Council, said: "We are pleased to announce the Museum as the first important project of the Council. It is the end result of a long-time desire on the part of each creative force in the motion picture and television industry. We believe that the Motion Picture and Television Fund is the logical participant in financial benefits to be derived from the civic venture.

"We look forward to a program that will provide broad services to the community while preserving the memorabilia, artifacts, scripts and other products that naturally grow out of what we believe is the industry that commands the most public interest world-wide."

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Victoria-Albert Museum where 'dreams' are sold

In London, the famous Victoria-Albert Museum has a new exhibion of "Hollywood Still Photography—1927 to 1941." The show features 120 black-and-white portraits of movie stars, shot with infinite care by unsung photographers who developed an art form more influential than most people realize.

"These photographers had nothing to do with the making of films," museum officials said, "but they established what we recognize as Holly-

wood's image."

It is the image of stars, of people who are glossily superhuman, without blemish, without a hair out of place

except by design,

There is Clark Gable, "The King." There is Greta Garbo, mysterious and beautiful, or Dorothy Lamour as a slave girl, or sexy Jean Harlow, Robert Taylor in carefully censored beefcake—showing chest hair was taboo.

All the pictures, shown in blowups from the original negatives, are from the collection of John Kobal, a journalist who became a movie fanatic. He started collecting stills when Hollywood studios threw them away.

Each studio had four or five stills photographers, whose job was to photograph all the stars whenever they had a moment. They were doing a job for the studio to sell their products—the stars.

And they did it with incredible artistry. When you see those images now, impact is there—and they captured it then better than at any other time.

These photographs filled fan magazines, loomed in cinema foyers, were scattered in the hundreds of thousands bearing the stars autograph or a reasonable facsimile thereof.

Bathing suit poses were out—those were for starlets, not stars. Stars did not pose in kitchens. Nudity was as taboo as a hairy chest, and the greatest sin of all was imperfection.

"We always retouched the pictures," George Hurrell, one of the greatest of stills men recalled, "because in those days there couldn't be a freckle or a blemish or anything. Even the men had their crow's feet removed."

Hurrell's comments on the stars he knew and photographed sprinkle the exhibition's catalogue.

"Garbo was probably the sexiest gal among the whole bunch," he noted, "but she didn't project it for the camera."



No handicap as speaker

For the first time in her life, show-biz personality, Pearl Bailey — Northridge resident — gave a serious speech before a meeting of volunteers of United Cerebral Palsy Association. Her emotionally-filled talk brought forth a standing ovation at its conclusion.

Ms. Bailey reminded the audience of the time "two years ago at Northridge Hospital when my heart stopped beating, my material life died but my spiritual life was born."

Launching a project called "Bill Of Rights" For The Handicapped," the famous star called it sad that it should be necessary to fight for something people are already entitled to under our constitution.

In conclusion, she told the leaders gathered at the meeting, "If you want me to go to Washington, D. C. to fight for these handicapped, I will do so at my own expense!"

Joan Crawford, first photographed as a befreckled girl-next-door, became Hurrell's favorite sitter.

"She believed in the star thing," he said. "She could make artificial poses seem so real, going on and on and loving it. She'd set aside a whole day, changing into maybe 20 different gowns, hairdos, makeup, everything."

Jean Harlow's deep-set eyes were hard to photograph. Claudette Colbert had such definite ideas of her looks that "every single shot was always shot from the same angle."

Such stars as Garbo, Dietrich and Crawford had a natural beauty that is timeless and unchanging. The men date more. Stills of Spencer Tracy, Fred Astaire, Ronald Coleman, even Edward G. Robinson peering at his reflection in a mirror-topped table—a favorite gimmick—all look incredibly young.

"BORN FREE" SEGMENT NOMINATED FOR FAMED MONTE CARLO PRIZE

"The Maneaters of Merti" episode from Columbia Pictures Television's "Born Free" series was accepted as the only American entry in the Best Segment of a Series category by the Organization Committee of the 15th International Television Festival of Monte Carlo.

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES NAMES NEW THEATRE FOR SAMUEL GOLDWYN

The Board of Governors of the Academy of Motion Picture Arts and Sciences voted to honor veteran filmmaker Samuel Goldwyn by naming the 1100-seat theatre in its new 7-story headquarters, Wilshire and Almont Drive, Beverly Hills, in his honor.

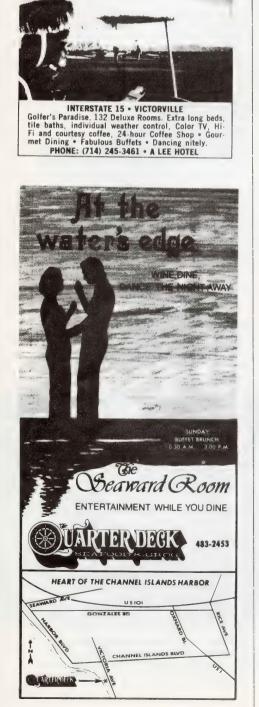
In responding to the announcement, Samuel Goldwyn, Jr., speaking on behalf of his mother and the Samuel Goldwyn Foundation, said, "We are honored that the Academy has chosen to name its new theatre for my father. He always believed in the future of the motion picture industry and the role of the Academy in that future. And as tangible evidence of that belief, the Samuel Goldwyn Foundation will make a gift of \$750,000 to the Academy Foundation." Completion is set for early 1975.

OSCAR AWARDS APRIL 8

The 47th Oscar Show, emanating from the Dorothy Chandler Pavilion of the Los Angeles County Music Center, on Tuesday, April 8, will be telecast by the NBC Television Network.

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Cruising past the grandeur of Glacier Bays, trout dinners, a glass of Chablis, banana cream pie and gliding along in the land of the midnight sun.

TAKE A CRUISE

Princess Cruises will answer the "call of the north" for summer 1975 with an invasion task force of three ships making a "whopping" 32 cruises to Alaska and Canada.

Last year, Princess Cruises was a one ship operation, and made 11 cruises to Alaska with the Island Princess. Now, after their merger with P&O, Princess has a three ship fleet with the addition of the Sun Princess and the Pacific Princess, and will literally dominate the Alaska cruise scene.

The three ship fleet gives Princess tremendous flexibility in their offerings to Alaska cruise customers. With 32 cruises to choose from ranging in length from eight to 14-days, Alaska cruise clients will have a "Princess" sailing almost at their own convenience, and at varying prices to suit individual budgets.

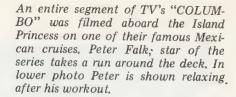
For instance, the Sun Princess and Island Princess will offer 10, 11 and 12 day cruises to Alaska at the beginning and end of the season as they reposition to and from California. In between, they will base in Vancouver all summer making 8-day cruises from the Canadian city.



In the meantime, the new Pacific Princess will concentrate on the longer cruise market from California, making 14-day Alaska/Canada cruises round-trip from Los Angeles and San Francisco.

In addition to varying prices as to length of cruise, vacationers can also find varying fare according to the "Princess" they chose to sail on. For instance, the smaller 17,000-ton Sun Princess is priced more economically than the larger 20,000-ton Island Princess and Pacific Princess, and all three ships have their own individual personalities.

A popular feature of the Island Princess and Sun Princess—and one particularly suited to Alaska cruising—is the convertable glass domes that both ships have over their main pool areas for cool weather. With the dome cover and the heat lamps on, passengers can bask and swim in a tropical atmosphere while viewing passing glaciers and snow-capped mountains. They are the only ships cruising out of the West Coast with such a device.







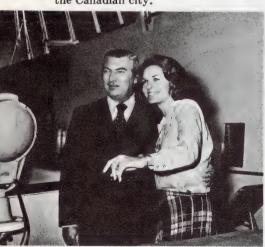
In the area of entertainment, "big band" buffs will be interested in the June 14 Alaska cruise of the Island Princess, as Les Brown and his "Band of Renown" will be aboard to "warm up" the northern atmosphere on their first engagement to the land of the midnight sun. \triangle

HAITIAN SCENTSATION

One of Haiti's newest attractions is the Perfume Factory where tourists can have their favorite scents made to order, says Air France. White-smock technicians show you how to blend your own perfumes or colognes from more than 60 fragrant oils.

FOOD TO FUGUES

Paris has taken the apron off Les Halles and given her a beret, according to Air France. When the food market moved from the Marais district, artists and musicians quickly adopted the centrally located area for their studios and galleries. Interested tourists in Paris can find out details by contacting C.I.A.H. 98 rue Rambuteau, or calling 236-53-82.







(1) Showing TV actress Lee Merriwether the sights while cruising near Puerto Vallarta is Max Hall, popular director of Public Relations of the Princess Cruise Lines. (2) A rare moment when "Tennessee" Ernie Ford, Rod Serling and Harry Von Zell get together on a Princess Cruise. (3) Notice how close the Island Princess is to the shoreline while cruising the inner passage to Alaska. It's deep, deep.



FRANCINE CARROLL -ASSET

Studio Magazine:

We find your STUDIO magazine very entertaining and amusing each and every issue. Lately, however, we are most pleased to find your acknowledgment of television as both a now and a nostalgic form of media.

Your new column TV TIDBITS by Francine Carroll is most definitely an asset to your publication. Miss Carroll is not only a good writer, she informs, reasons and presents our media fairly

and objectively.

Thank you for presenting our side of entertainment to your reading public. And our compliments to Miss Carroll for a splendid job.

Sincerely, Cy Chermak Universal Studios

LANA COVER THE BEST!

Hollywood Studio Magazine

I am writing to say that you have had many beautiful cover photos on the cover of Hollywood Studio Magazine but none of them have been quite as beautiful as the picture of Lana Turner that appeared on the cover of the September issue. It is truly breathtaking! I bought two copies-one to keep with my regular collection of HSM and the other cover I have hanging on the wall. Thanks again and continued success with your magazine. Sincerely,

Allan Florio Jersey City, N.J.

What's happening in England "STUDIO" Magazine

Further to my letter of recent date, in July, I must thank you for the receipt of the small Harry Peel photo. Not many have heard of HARRY PEEL, but he was a very likeable and sensational personality, and I'm sure, many today, who weren't born then would welcome his exploits. His wife Dary Holm was a beauty.

We have experienced some sensational stuff on the "box"-(T-V), lately, and last evening, Monday-Bank Holiday witnessed the real SiZZling, sensational shocker, "They Came To Rob Las Vegas." Hadn't seen this be-

fore.

We also witnessed another rather disappointing shocker "Killdozer" with Clint Walker, the climax produced no REASON was it controlled from outer-space, or someone on the island, etc. Left you suspended ... like so many efforts lately.

"Ironside" with a two-part thriller ... "5 Days in the Life of ED," there were various villains running around, with no clues as to where they came from. And the climax was enigmatical.

"Timelock" was quite good from "The Streets of San Francisco," there is a bad villain in this, and also in "5

Days in the Life of ED."

"Tension," 1950, described as a "neat little cheapie" with Richard Basehart looking very young and also "Cannon" looking stout, but much younger. A too-adoring husband.

A rather clever little film, with Jean-Paul Belmonde ... "That Man From Rio" ... 8 days leave crammed full of excitement. Bit flimsy in sec-

Some really superb acting by Nicol Williamson as the amorous solicitor, in "Inadmissible Evidence."

We've seen Telly Savalas a few times lately, and "She Cried Murder" was terrific suspense and tension, an avaricious cop pursuing a blonde all over the subways, and elevated rail way stations. Real tension.

"Double Indemnity" was also great and "Weekend at the Waldorf."

"Shield For Murder," with Ed O'Brien as a bent cop, was a shocker, but really engrossing, also Ed in "The Third Voice," all these on our T-V

All my very best, Sincerely, Doug. Elmo Brooks - London, England



THE MIRISCH CORPORATION recently moved to Universal Studios with a 5 year exclusive production-distribution contract announces it's first major motion picture "Midway," starring Charleton Heston. Filming starts April, 1975. Pictured here reviewing the original script by Donald S. Sanford are Chairman, Marvin Mirisch (left) and President, Walter Mirisch. Story is of the incredible World War II air-sea victory that represented the turning point of the Pacific

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CINEMA CHAT - Continued



ciety" for William FOX, with Clifford Bruce, Stephen Grattan, Warner Richmond and Fraser Coulter.

Miss BARA plays triple roles in this drama, Lady Claverton, Cora Dudley—the Maid, and Dorothy Gordon nie Barton. Cinema Trade press said:—As Lady Claverton in Nixola* Damiel's "Secrets of Society," Theda Bara was perhaps seen at her best, for the part is one that leads itself to her peculiarly emotional methods, and at times she rises to great heights of dramatic intensity.

July, 1916. "THE TWO OR-PHANS." Theda Bara is playing in the sensational movie "The Two Orphans" by Kate Klaxton, with Jean Southern, William E. Shay, Herbert Brenon, Gertrude Berkely, Mrs. Cecil Raleigh. Theda is Henriette, one of the two Orphans.

"Theda Bara was christened Theodosia Goodman. Dear Theda died in 1955."

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MASTER ANIMATOR HONORED—Art Babbitt (left) displays giant anniversary card presented to him by employees of Hanna-Barbera Productions recently on occasion of his 50th year as a cartoonist in the motion picture industry. Assisting is Joseph Barbera. Babbitt was honored by ASIFA with the Winsor McCay Award for his many contributions to the field of animation which includes "Goofy" talking bird of Western Airlines Commercials and the famed "mushroom dance" in Fantasia.

THE BOOK WORM

By Kirk Crivello

■ "THE FILMS OF GENE KELLY" by Tony Thomas is a magnificent tribute to a man who helped make people happy for awhile when there wasn't much to be happy about. Indeed, in the entire history of Hollywood, only two male dancers have emerged as superstars. One was, of course, Fred Astaire; the other Kelly. It's a beautiful treasure ship of memories (Kelly arrived at MGM in '41 after a successful Broadway run as the charmingly rotten opportunist in "Pal Joey") and imperishable delights.

In a lavishly appointed style, THE ALICE FAYE MOVIE BOOK, by W. Franklyn Moshier, sets down the career and personal life of the blonde star. This beautifully-illustrated book is the complete record of Faye's astounding career vocalist with Rudy Vallee, a Jean Harlow type sex-pot apprenticeship and as the first great blonde 20th-Century-Fox star.

In the foreword of THE BUSBY BERKE-LEY BOOK by Tony Thomas and Jim Terry, Ruby Keeler calls Berkeley "the most distinctive cinematic-choreographic artist we have ever had in Hollywood." It traces his spectacular career from Eddie Cantor's WHOOPIE (1930) to Doris Day's JUMBO (1962). Berkeley, now retired and living outside Palm Springs, has been making appearances in local department stores with several of his famous Berkeley Girls: Gwen Seager, Beth Renner, Poppy Wilde and Ethelreda Leopold. Sadly none of these beauties are mentioned in the book with the exception of those that went on to become stars. Most intriguing are the passages on Berkeley's early choreographic experiences. I recommend it, even to Fred Astaire.



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Please send copy to Hollywood Studio Magazine, P.O. Box M. Sherman Oaks, Calif.

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FORTUNES POSSIBLE Irish Sweepstakes State Lotteries, British Soccer pools. Other contests. Send \$5.00 Cash, Check or Money Order to GELS, Box 64, Eau Claire, Wis.

ALICE FAYE-the early years 1915-1936. Vol. I by Kenneth Cansino, 11x14 paper bound 32 p. 40 rare photos and material. Detailed, researched biography. From Hell's Kitchen to Hollywood. \$3.95 plus \$1.00 postage and handling. (Calif, residents add appropriate tax.) Distributor: K. Lockett, P.O. Box 42773, San Francisco, Calif. 94142

HOLYWOOD COMES ALIVE in the pages of Film Fan Monthly. Articles, interviews, facts, photos on the 1920s, 30s, and 40s; edited by Leonard Maltin, Recent articles on Fay Wray, Jackie Cooper, Madeleine Carroll, George Zucco, Sample, 50c. \$6.00 yearly. 77 Grayson, Teaneck, New Jersey 07666 (3-5-'75)

BACK ISSUE COLLECTORS MAGAZINES for sale, Write Collector's Club, % Hollywood Studio Magazine, P.O. Box M., Sherman Oaks, Calif, 91413 for list, TF

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8 x 10 STILLS. Over a million on all actresses, actors, films. Send for information on PROOF SHEET SERVICE on each Personality that interests you. See before you buy. S.A.S.E. necessary. Diane Goodrich; 17071 Escalon Drive, Encino, Calif. 91316.

Original 1930's-40's movie star endorsement ads, movie ads with photos, misc. movie/movie star material from magazines & newspapers, List 25c, A. Vosburgh, 443 N. Gardner, L.A., Calif. 90036

Thanks for the good word!

I've had excellent results with previous ads so please insert enclosed ad in 5 issues of Studio Magazine beginning with next possible issue.

Thank you, Talbert Kanigher P.O. Box 6294 Burbank, Calif. 91505

FOR SALE: Thousands of rare movie stills, candid and news photos for sale from huge estate. All originals, no cheap copies. Tal Kanigher, Box 6294, Burbank, California, 91505 (4-8-'75)

VINCENT PRICE collector wants pertinent material: films, stills, posters, P.B.'s, records, clips, correspondence, interviews, autographs, etc. 341 S. Camden Drive, Beverly Hills, CA 90212 (4-5-75)

WANTED: Dramatic, distinctive portraits of Frances Farmer and any movie stills, portraits of the Boswell Sisters, Send details to: Dennis Yancey, Box 383, Ione, Calif. 95640

WANTED: Any Louis Hayward photos, posters, magazine articles, clippings, scrapbooks, television tapes, 16mm or 35mm film prints. Bev Zlozower, 6414 Colgate, Los Angeles, Calif. 90048.

HOLLYWOOD HOME OF THE STARS; Movie nostalgia-Posters-Stills-Trippy things, Buy-Sell-Trade, 7021/2 No. Gardner, Los Angeles 90046 (213) 653-4809 (4-5-6-7-8-9-10-75)

FAVORITE STARS NOW AVAIL-ABLE: Garland, Minnelli, many more, Photos, Posters, Tapes, Rare Items, Catalogue-25c Each-J. Burstein, 99-52 66 Road, Forest Hills, N.Y. 11375 (4-5-6-'75)

WANTED MOVIE STILLS OF GAIL RUSSELL-Write Steven Ochoa, 1400 Brockton, No. 7, Los Angeles, CA 90025. (8-74-7'75)

WANTED TO BUY

WANTED-Material for the Motion Picture Hall of Fame Museum, Anything related to motion pictures. Motion Picture Hall of Fame, P.O. Box 4228. Anaheim, CA 92803. (5-74 to 5/75)

WANTED: ANY Louis Hayward photos, posters, magazine articles, clippings, scrapbooks, television tapes, 16mm or 35mm film prints. Bev Zlozower, 6414 Colgate, Los Angeles, Calif. 90048

WANTED: Comedy writer motion pix pilot on 50/50 basis (213) 765-3569 or 875-0498

WANTED: 16mm films of musicals and old time comedy full length features. Vince Mikutis, 4205-59th St., Kenosha, Wisc. 53140

WANTED: 16mm-35mm features, musicals, westerns, comedies, serials, etc. nitrate or safety 1920-1950. State condition. L. Austin, P.O. Box 1703, Studio City, Calif. 91604 (1-3-'75)

BUY, Jolson 16MM movies. Shackel, 115 Kendal Ave., New Zeland.

1975 MOVIE MUSICAL CALEN-DAR \$4.95. We buy, sell and trade movie magazines, posters, records and pressbooks. Send 50c for our list. Collectors Corner, Box 8021, Universal City, California 91608. WANTED: Gail Russell pictures, articles, posters, magazine covers.

DELETED ORIGINAL FILM/ STAGE soundtracks. Major composers! Free list. A. Lutsky, 8812 SW 17th Terr., Miami, Fla. 33165, LISA

MAGNETS. Free flexible magnetic strip with order of 20 disc, or 10 bar, or 2 stick, or 8 assorted magnets, \$1.00. 40 all different assorted magnets, \$5.00, a \$15.00 value, Magnets, Box 192-HSM, Randallstown, Maryland 21133. (TF)

WANTED: Material on Alan Ladd &/or Veronica Lake-for projected book. Tapes, magazines, film reviews, posters, inside info, stills from any film of either. Buy reasonable, or borrow. Credit for real help. Marilyn Henry, 5312 Stringtown, Evansville, Ind. 47711. (4-5-6-'75)

Superman, The Shadow, Green Hornet, Buck Rogers, Tom Mix, Capt. Midnight, radio & cereal giveaways WANTED, rings, maps, manuals, badges, genuine movie props, photos, what have you, describe and price if possible, Carl Terison, Cumberland, Maine 04021 (4-5-6-75)

WANTED: 16mm Color features, Song of the Islands, Springtime in Rockies, Coney Island, Pin Up Girl, Dolly Sisters, Mother Wore Tights, Wabash Avenue, Neil McAuliffe, 1726 Kaioo Dr., No. E, Honolulu, Hi 96815 (4-5-'75)

WANTED: Bill Elliott westerns and Tex Ritter-Elliott westerns, TV shows. Also any odd chapters or parts of features. Want to receive list of films from everyone. Jerry Robertson, 721 Watson Ave., Winston-Salem, N.C. 27103, Phone (919) 722-8664, (4-5-6-'75)

IMPORTANT NOTICE!

What do you have for sale in movie and nostalgia items? Have advertising facilities available. Let us hear from you. Sample appreciated.



Studio Magazine, P.O. Bo. M, Sherman Oaks, Calif. 91413.

MISCELLANEOUS

CINEMA BUFFS FILM CLUB:

monthly showings and semimonthly newsletter. For membership information write to Cinema Buffs, 412 S. Parkview Los Angeles, Calif. 90057. (4-5-6-7-'75)

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GARY COOPER items for sale. State wants; also other items, Sue Paige, 723 W. Lewis, No. 103, Pocatello, ID 83201, (4-5-6-7-'75)

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FOR SALE-Movie Magazines. Teens, 20's and 30's. Reasonable prices. Will research material on stars. Ken Galente, 150 W. 55th St., N.Y.C. 10019

Send 50c tor large catalog of movie posters, TV scripts and movie stills. 50c will be credited to first order. FLICKS, INC., 409 South Inman, Sublette, Kansas 67877

ELVIS PRESLEY collection for sale. Write for more information. Charles A. Wathen, 1641 So. Westgate Ave., Apt. 3, Los Angeles, Calif. 90025

SELLING COMIC BOOKS, pulps, Playboys, movie and radio magazines, radio giveaways, Doc Savage, movie merchandise such as posters, pressbooks, lobby cards, photos etc. from 1900-1975. Two catalogues \$1.00, Rogofsky, Box SM10, Flushing, N.Y. 11354

FOR SALE: Many collectors items on your favorite celebs. Photos of Garland, Minnelli, more. Albums, Cassettes, Posters, Playbills, Catalogue 25c to: J. Burstein, 99-52 66 Road, Forest Hills, N.Y. 11375. (4-5-'75)

FOR SALE: Movie magazines, annual, books, stills, etc. from 1930s onward. Send \$1 for 1960s mint film magazine and lists. W. Hogg, 22 Burgoyne Rd., London N4, England (4-5-6-'75)



"WHERE THE RED FERN GROWS"-Studio City's Beverly Garland who stars with James Whitmore in the movie "Where the Red Fern Grows" now touring the U.S., is presented with a certificate of merit award from Elayne Blythe, President of SC Motion Picture Council and Eve Kloetel, Chairman, Beverly Garland and her husband Filmore Crank own the Howard Johnson Hotel on Vineland in San Fernando Valley.



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A CHECK FOR \$100,000 was presented by Frank E. Rosenfelt, MGM President and Chief Executive Officer, Daniel Melnick, MGM Senior Vice President and Worldwide Head of Production, and Gene Kelly to the Motion Picture and Television Fund on the steps of MGM's Irving Thalberg Building. In handing over the check, which was accepted on behalf of the Fund by George Bagnall and Robert Blumofe, Rosenfelt explained that it was the first installment of the Fund's share of net profits from MGM's highly successful "That's Entertainment!" originally pledged MPTF when the movie first premiered, May 17, 1974.

ATTENTION FILM COLLECTORS AND MOVIE BUFFS

Let us hear from you. We are looking for news of fan clubs of all types ... 8mm, 16mm clubs, movie memorabilia, collector's collectables, news stories, activities, photographs.

We welcome your participation in our trips back into time with its focus on nostalgia and current nostalgia. Join us in our quest down the movie memory lane.

Since Hollywood Studio Magazine is currently distributed nationally, if you know of a newsstand or bookstore in your community who is specializing in this type material, we will appreciate their name and address.

REMEMBER YOUR "DAYS-GONE-BY" FAVORITE MOVIE STAR

Honor your favorite movie star with a special "IN MEMORIAM" (space) in Hollywood Studio Magazine; the magazine read by film buffs the world over. Special rate by request.

Write Hollywood Studio Magazine, P.O. Box M, Sherman Oaks, Ca. 91343 (213) 789-9858.

SPECIAL NOTICE!

ON SALE at selected Newsstands and Bookstores for 75c a copy. Back issues are also on sale through newsstands and bookstores for \$1 a copy or you may write to STUDIO Magazine, P.O. Box M, Sherman Oaks, Calif. 91413 (USA)



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Motor Trend described its handling in one word: "superb".

That characteristic derives from the engineering that went into the Jaguar XJ6. A fully-independent 4-wheel suspension system designed to negotiate the ruts and bumps of English country roads.

And power-assisted rack-and-pinion steering. Caliper-type disc brakes front and rear, also power-assisted.

In naming the Jaguar X.16 as one of the world's ten best cars of 1971, Road & Track wrote, "When we first drove the XJ6 we said it was 'uncannily swift, gloriously silent and safe as houses.' We still like that description. It was also one of the besthandling sedans in the world as well..."

Jaguar XJ6: an idea that became reality without compromise.

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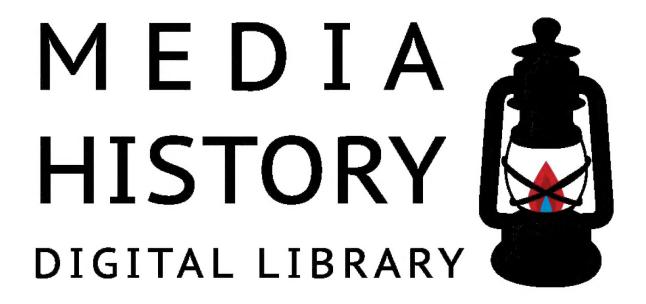
TRIUMPH-AUSTIN MARINA-JAGUAR

TERRY YORK-BRITISH CARS

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Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.



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